

FIRPO

890



TANGO

SENTIMEN

PARTE
PIENO
POR

ADOLFO R.

AVILE

PROXIMAMENTE ME
TRASLADO Á SUIPACHA 146
(FRENTE A LA MERCERIA ALEMANA)

FIRPO

Tango Sentimental

Al campeón Sudamericano de Box
Luis A. Firpo

ADOLFO R. AVILÉS

Piano

ff grandioso

pp como un eco

p

pp

dim.

ff

pp triste

pp

pp

Fin

p scherzando

ff

First system of musical notation, piano (*p*). The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music features a series of chords and melodic lines, with a piano (*p*) dynamic marking.

Second system of musical notation, fortissimo (*ff*) and piano (*p*). The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music features a series of chords and melodic lines, with a fortissimo (*ff*) dynamic marking in the first half and a piano (*p*) dynamic marking in the second half.

D.C. & al fin
Y TRIO

Third system of musical notation, TRIO section, fortissimo (*ff*) staccato, mezzo-forte (*mf*), and piano (*p*). The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music features a series of chords and melodic lines, with a fortissimo (*ff*) staccato dynamic marking in the first half, a mezzo-forte (*mf*) dynamic marking in the second half, and a piano (*p*) dynamic marking in the third half. The word "TRIO" is written on the left side of the system.

Fourth system of musical notation, piano (*p*) and fortissimo (*ff*). The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music features a series of chords and melodic lines, with a piano (*p*) dynamic marking in the first half and a fortissimo (*ff*) dynamic marking in the second half.

Fifth system of musical notation, piano (*p*) and fortissimo (*ff*). The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music features a series of chords and melodic lines, with a piano (*p*) dynamic marking in the first half and a fortissimo (*ff*) dynamic marking in the second half.

D.C. & al fin

FIERRO CHIFLE

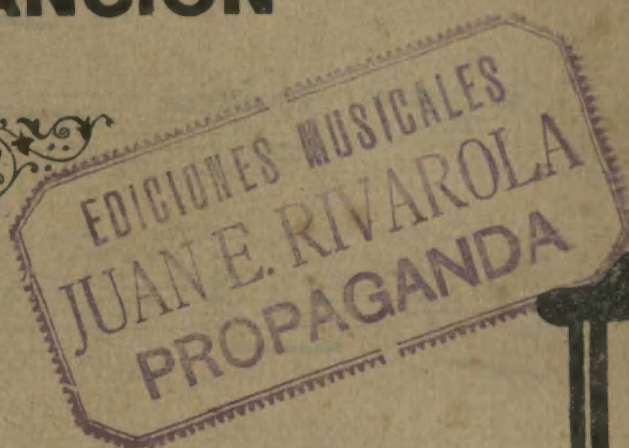
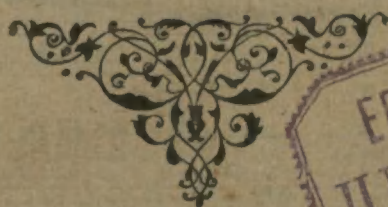
TANGO CANCION

Letra de

A. Tagle Lara

Música de

Cesar de Pardo



Queda hecho el depó-
sito que marca la Ley

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FIERRO CHIFLE

EDITORIAL
RIVAROLA

T A N G O

Música de CESAR DE PARDO

Letra de A. TAGLE LARA

Piano

Vos na - cis - te en Mar - tes tre - ce, "Fie - rro chi fle," y es por e - so de que andás siempre en la

The first system of musical notation for the song 'Fierro Chifle'. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are written below the notes.

ma - la, sin po - der - te a - co - mo - dar, sos un ye - pro en es - ta vi - da con la "je - tta" que te en -

The second system of musical notation, continuing the melody and lyrics from the first system.

ca - na y se - guís la ca - ra va - na, con la des - gracia a la par. Los a - mí - gos des - de

The third system of musical notation, continuing the melody and lyrics.

chi - co, de mas - co - ta te lle - vaban y después que se que - maban, te te - nían que lar - gar, hoy se "rajan" de tu

The fourth system of musical notation, continuing the melody and lyrics.

la - do y te gritan "Fierro chi fle" por fa - vor ha - ce te a un la - do, que nos vas a re - se - car. "Fierro

The fifth and final system of musical notation on this page, concluding the melody and lyrics.

Silbado

chi - fle" por fa - vor ha - ce - te a un la - do Fie - rro

Silbado

chi - fle" que nos vas a con - ta - giar, To - quen

Silbado

fie - rro que aquí cerca anda la "je - tta" hágan - le u. naga - m.

Para seguir Para Fin

be - ta quien no quiera en la pi - le - ta tris - te men - te nau - fra - gar. Si querés quebrar la

D. C. al $\text{\$}$ FIN

Vos naciste en Martes 13, "fierro chifle", y es por eso de que andás siempre en la mala, sin poderte acomodarte, sos un yerro en esta vida con la "jetta" que te encana y seguís la caravana, con la desgracia a la par. Los amigos desde chico, de mascota te llevaban y después que se quemaban, te tenían que largar, hoy se "rajan" de tu lado y te gritan "fierro chifle" por favor hacete a un lado, que nos vas a reseca.

Si querés quebrar la "guigne", date vuelta la pisada conseguíte un amuleto y una llave te colgás, si encontrás una herradura, la llevás para la pieza y al respaldo de la cama, con piolín la asegurás, de mañana al levantarte no pisés con el izquierdo y ladeate a la derecha cada vez que estornudás, si con eso no te pasa, comprá veinte de cianuro y en un día Martes 15 el olvido te tomás.

II (Estribillo)

"Fierro chifle"
por favor hacete a un lado
"fierro chifle"
que nos vas a contagiar.
Toquen fierro
que aquí cerca anda la "jetta"
háganle una gambeta
quien no quiera en la pileta
tristemente naufragar.

Los éxitos de Tagle Lara

Puente Alsina	Tango
Cuando?	Chacayalera
Villa Crespo	Tango
Pancho comprate un Rancho	„

Si no te vuelvo a ver

Vals - Tagle Lara - De Pardo

Una Tarde

Tango - Tagle Lara - Pollero

Yerba Amarga

Tango - Tagle Lara - Rodio

Por el Camino

Zamba - Tagle Lara - Flores

Trapo Viejo

Tango - Tagle Lara - Magaldi - Noda

El Trovero

Tango - Tagle Lara - Pollero

Tango Lindo

Bonito Tango canción de Navarrine - Belvedere

Dedicado a mi hermano el Comisario ENRIQUE LARROSA

FILO MISHO

MUSICA DE

MARCOS S. LARROSA

Ed. de Propaganda- Ejemplar
Invendible

Editorial Musical ALFREDO GEIPEL

FILO MISHO

TANGO MILONGA

Música de MARCOS S. LARROSA

Band. 2ª vez

PIANO *p*

f

Band.

p

The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are grand staff notation, with a treble clef on top and a bass clef on the bottom, sharing a key signature of two flats. The music features a variety of note values, including eighth and sixteenth notes, and rests. A dynamic marking of *f* (forte) is present in the middle staff.

The second system of musical notation consists of two staves in grand staff notation, with a treble clef on top and a bass clef on the bottom. The key signature has changed to one sharp (F-sharp). The music continues with similar rhythmic patterns and note values as the first system.

The third system of musical notation consists of two staves in grand staff notation, with a treble clef on top and a bass clef on the bottom. The key signature remains one sharp (F-sharp). The notation includes various note values and rests, maintaining the musical flow.

The fourth system of musical notation consists of two staves in grand staff notation, with a treble clef on top and a bass clef on the bottom. The key signature remains one sharp (F-sharp). The music continues with similar rhythmic patterns and note values.

The fifth system of musical notation consists of two staves in grand staff notation, with a treble clef on top and a bass clef on the bottom. The key signature remains one sharp (F-sharp). The system concludes with the marking *D.C.* (Da Capo) in the right margin, indicating a repeat of the section.



DEDICAN A LOS SEÑORES EDUARDO VIGLIONI Y DONATO CERONE,
AFECTUOSAMENTE. Los Autores.

José Ferrer

Florcita de Arrabal

TANGO SENTIMENTAL

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MUSICA DE
JOSÉ L. FERRER
LETRA DE
HÉCTOR G. GIMÉNEZ

GORNATTI Hnos.
Impresores de Música
San Salvador 6071 Ba. Aires

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FLORCITA DE ARRABAL

TANGO SENTIMENTAL

Letra de HÉCTOR G. GIMÉNEZ

Música de JOSE L. FERRER

INTROD

piano

The piano introduction consists of two systems of music. The first system has a treble staff with a melodic line featuring a sixteenth-note triplet and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues the melody in the treble staff and the accompaniment in the bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

VIOLIN

The violin and piano accompaniment section consists of four systems. The violin part is written on a single staff in the treble clef, featuring a melodic line with eighth and sixteenth notes. The piano accompaniment is written on two staves (treble and bass clef), providing a harmonic and rhythmic foundation. The key signature remains three flats and the time signature is 2/4.

1 para seguir 2 para fin

1 para seguir 2 para fin

Bandoneón

Piano

tutti

Favor de colocar D.C. &

en PLANILLAS

I

En una callecita de pinta arrabalera
 Vivía una muchachita llena de encantos mil...
 De toda la barriada, aquella piba era,
 La mas bonita y llena de gracia juvenil.
 Mi amor fué todo de ella sus besos fueron míos,
 Y mío fué el encanto divino de su voz....
 Pero un día el destino, tornó sus ojos fríos.
 Que una noche muy triste para siempre cerró.

II

Florcita de mi arrabal,
 que eras luz del callejón,
 donde tu amor supo dar
 consuelo a mi corazón,
 Nunca te podré olvidar,
 siempre añoraré tu amor
 y en mi querido arrabal,
 serás siempre una ilusión.


I bis

Y hoy cuando regreso a aquel barrio querido
 En donde tantas veces soñáramos los dos....
 Me parece mentira, que un día te hayas ido
 Llevándote la dicha de mi vida y amor.
 En mis horas de hastío en lágrimas deshecho
 Parece que aún escucho, tu tierna y dulce voz..
 Son todas ilusiones, que viven en mi pecho,
 De aquel viejo pasado que siempre fué mejor.

ADQUIERA

el bonito Tango Milonga:

Redimida



de los mismos autores.